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ing, the streamers were few and bulky, their light diffuse and weak, yet towering ambitiously into the sky, they attained an elevation of about seventy degrees. The first was observed near Westport, the second at Newport, Tipperary. By the Aurora itself, the weather can scarcely be influenced, but considering it as an indication of the action of electricity, other effects might reasonably be expected to follow the same cause. A limited experience leads to the opinion that a considerable portion of fine weather may be expected at the time of, or immediately after the appearance of the lofty arch, but that the streaming Aurora is usually followed by unsettled and variable weather. Such has been the case as regards the last two; occasional gleamings, fine and cold, violent gusts of wind, frequent fogs on the hills, heavy bursts of rain and hail, have constituted the character of the weather up to the present day, the 20th; and on the 16th, the icy drops at an elevation of 2300 feet were a quarter of an inch in diameter. We now stop, and feeble as assuredly has been this effort to penetrate the mysteries of nature, it may yet mark out a channel by which other and more potent streams may flow, wearing away the rock which now closes the entrance to her temple, opening to the expectant votary its sublime recesses, and admitting the willing worshipper to its sacred shrine.

J. E. P.

FINE ARTS.

Landscape Illustrations of the Waverley Novels, Parts IV. and V. Tilt, London.

Commend we the landscape illustrations before all others; they are the real Simon Pure. In historical illustrations, as they are called, the artist gives us his own imaginings as realizations of the author's; but as no two individual minds will, from a verbal description, create the same picture, the reader will consequently be presented with an illustration differing from that which he has previously formed in his own mind, and will be apt, therefore, to feel more or less of disappointment, no matter how meritorious may be the design of the artist; and this disappointment will be sanctioned by the consciousness of the painter having no more truth or authority for his conception than the reader can have for his own. In the landscape illustrations it is quite otherwise: in these we feel no disappointment. The scenes which the author can but rudely sketch, and the reader still more imperfectly imagine, are brought before us with all the charms of picturesque effect, and are viewed with delight, from a consciousness of their truth and reality.

We have been led into these observations by a sight of the last two parts of the Illustrations of the Waverley Novels, the preceding parts of which we did our best to recommend to the especial notice of the public. The parts recently published are not less deserving of praise. The subjects are all more or less interesting, and treated with feeling and ability worthy of the great landscape painters of the British school. They are also exquisitely engraved, combining great force with extreme delicacy, and high finish with artist-like freedom. It is unnecessary to criticize them in detail, when all abound in excellence; and we shall only add, that we know of no greater treat recently offered to the true lovers of nature and of art, than that afforded by the Landscape Illustrations of the Waverley Novels.